

of diluting his common-sense and practical wisdom. There is room in a well-trained and well-balanced mind for much more than is commonly supposed. We know that Shakespeare was a keen man of business; and many poets have exercised important influence in practical politics. Here in the colony we may be assured that our boys will acquire the wisdom of this world before they have very long passed from under our control; but while their minds are still plastic, and their taste comparatively untainted, let us try to instil into them some feeling for the beautiful in nature, books, and art. It will not interfere in the least with their mathematics or any other dry study, provided of course that due balance is observed in the mode and time of communicating each. This cultivation of what may be called the æsthetic faculties side by side with the understanding is liable to be neglected at school, under the impression that it will come later of its own accord, when the boy has begun to read for himself. But it is the business of systematic educationists to leave nothing of this kind to chance. And, as a matter of fact, the longer this side of a boy's mind is neglected, the thicker the crust that grows over it, and the less likelihood of any natural impulse being sufficiently strong to break through it. I know, of course, that English poetry forms a subject of education in most schools, just as classical poetry does in the higher schools. There is the same danger attending both, viz., of the poem being turned into a lesson in grammar, analysis, and mere verbal exposition, the life and spirit being completely knocked out of it by this process of hacking and hewing. I do not mean for a moment that the language of poetry ought not to be parsed, analyzed and expounded. But the work of the teacher does not

end here. Boys should be taught to love, reverence and admire the works of great masters, whether in a book, on an instrument, or in a picture gallery, and we all know that love, admiration and reverence are not the most spontaneous feelings of the youthful mind. Here, too, a chronological order should be observed. Poetry should first be brought home to a boy in all its beauty and thrilling power; the study of it as a linguistic exercise should come later. It is because this order is almost invariably reversed that Horace, Racine and Milton awaken in after life reminiscences of torture rather than exalted pleasure, and are generally thrown aside for ever when the moment of emancipation comes. And this chronological arrangement may be illustrated by analogies in literary history. In the fresh and creative period of Greek literature grammar as a study was unknown. The men of that time found their intellectual nourishment in learning-off the poems of Homer, the war-songs of Tyrtæus and the semi-mystical speculations of the early philosophers. The opening of the analytical period marks the beginning of poetic decay. *Experimentum fiat in corpore vili*. So far as a language is studied analytically it is a classic and is dead.

The title of this address, of course, suggests, as it was suggested by, Thring's "Theory and Practice of Teaching." The author was Head Master of Uppingham School, and was one of the most distinguished educationists in England. The book itself is widely read; it is written in a fine, earnest style, but is pervaded by a tone of hopelessness, which to those who believe in the future of education is depressing. To the author our modern system is hopelessly wrong, but, as is always the case when extreme views are taken, his development of his own theory is